WITH UNITED ARTISTS

AROUND THE WORLD

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IF IT'S U.A. NEWS, IT

AUSTRALIAN AND OVERSEAS PRESS ACCLAIM QUALITY OF U-A PRODUCT

Head-lines and Cable-news Stories Pay Tribute to Many of the Forthcoming New Season Attractions for Early Release

EXTENSIVE advance publicity has heralded forthcoming United Artists releases such as Charlie Chaplin's "Modern Times"; the Cantor film, "Strike Me Pink"; H. G. Wells' "Things To Come," and "The Ghost Goes West," both from Alexander Korda-London Films; and "Little Lord Fauntleroy," a David O. Selznick presentation.

There could, however, be no higher tribute to the outstanding merit of these productions, or a more unbiassed recommendation to picturegoers in general, than the wholly independent opinions which have been featured so extensively in the daily press, both in headlines and cable news stories, over the last few weeks.

THIS has by no means been confined to the city press, leading papers throughout the Commonwealth having given special prominence to reports of overseas premieres, all of which render nothing but the most unstinted praise.

Such a departure from precedent on the part of the press, coupled with the fact that a large proportion of its so jealously-guarded space should have been given over towards featuring various cabled advices concerning the above films, is a clear indication of the immense importance which is attached to their Australasian release, from the points of view both of motion-picture achievement and entertainment value.

BOX-OFFICE RESULTS

The value of this advance publicity to the exhibitor cannot be truly estimated, and it is certain that the many thousands of press readers will be intrigued by the unusual nature of such laudatory reviews, the tremendous public interest thus aroused being certain to take effect at the different box-offices throughout the Commonwealth

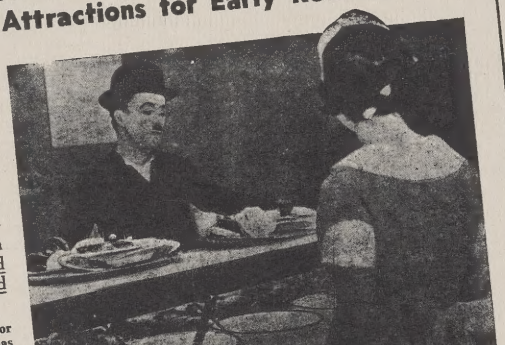
Such an unsolicited boost for the United Artists product has but one significance for the Australian exhibitor.

It impresses upon him the very high calibre of the forthcoming United Artists' releases, which, backed by the unanimous acclaim of the press, will be reflected in box-office results.

ADHERENCE TO PLANS

The productions concerned come from four different United Artists' Associates, and the fact that each of them has achieved such striking recognition from the press indicates that every United Artists producer is strictly adhering to their mutual plan, which is to make pictures only from the stories of well-known authors, played by leading artists, and with the one primary aim of entertaining the world's masses.

Of the five pictures mentioned, the Eddie Cantor-Samuel Goldwyn musicale, "Strike Me Pink," has already arrived in Australia, while "The Ghost Goes West," starring Robert Donat and Jean Parker, and Charlie Chaplin's current-season releases, United Artists appear to be in a very powerful position, as it is quite evident that the type of picture being made by the respective producers is of such quality as to become an important news feature for the world press.



Charlie Chaplin in one of the sequences in his latest picture, "Modern Times," shortly to be released by United Artists.

"Modern Times" are expected to arrive early in March.

"Things to Come" and "Little Lord Fauntleroy" are now ready for immediate despatch from their respective studios.

With an increased schedule for

Paul Cavanagh, Miriam Hopkins, Joel McCrea, and Billie Burke in a scene from "Splendour," to follow the present bill at Sydney State.

THE FILM U

MOTION PICTURES' IMP

PICTURE HI IN THE MA

A DEPARTURE, illustr increasing importance playing in the life of the lengthy cabled report in "T day Sun" (February 23) preview of the H. G. Wells To Come."

Glowing extracts were giv ber of papers.

Among these was the sta Daily Herald" that the pict ficent in achievement and i the most momentous thing ever done.

The utmost credit, of cou the producer—Alexander K

But the point which "The wishes to emphasise is the detailed a cable—the first in a character, and in that wa worthy tribute to the all-ro the industry.

EVERYONES

THE MOTION PICTURE AUTHORITY

February 12, 1936.

Chaplin's Brilliance.

"MODERN TIMES' had one of the most sensational openings in picture history, even supplanting opening 'City Lights,' with Chaplin present, 150 policemen on duty, and the riot squad brought out to handle multitude. Press unanimous in calling greatest comedy he has ever written and finest comedy of all times."

That is the context of a cable received by Cecil Marks, head of United Artists, following the New York opening of Charles Chaplin's new film, and readying beneath the enthusiasm on the surface of the wording an observer obtains some remarkable impressions.

These are further emphasised in their significance by the fact that not only this one, but in every Australian paper, cable news of the event was carried the days following the opening.

AUSTRALIA MAY BE 7,000 MILES FROM HOLLYWOOD; 10,000 MILES FROM NEW YORK; AND 13,000 MILES FROM LONDON. BUT FROM A U.A. STANDPOINT, "DOWN UNDER" IS JUST AROUND THE CORNER FROM THESE THREE FILM NEWS CENTERS, AS THE TRADEPAPER EXCERPTS REPRODUCED ABOVE AMPLY TESTIFY. AND WHAT IS TRUE OF AUSTRALIA IS EQUALLY TRUE OF EVERY QUARTER OF THE GLOBE. BECAUSE DAY IN AND DAY OUT, THE LEADING FOREIGN CORRESPONDENTS AND THE BIG INTERNATIONAL PRESS ASSOCIATIONS HERALD THE ACTIVITIES OF UNITED ARTISTS AS NEWS OF WORLD IMPORTANCE. THEIR UNCONSCIOUS SLOGAN SEEMS TO BE: IF IT'S U.A. NEWS, CABLE IT! THE RESULT IS THAT UNITED ARTISTS PICTURES, PREMIERES, PLAYERS AND PRODUCERS ARE MORE WIDELY FEATURED IN THE WORLD PRESS THAN THOSE OF ANY OTHER COMPANY. THE BENEFICIAL EFFECTS OF THIS FAVORABLE ADVANCE PUBLICITY ARE OBVIOUS. IT MAKES EASIER THE JOB OF THE UNITED ARTISTS REPRESENTATIVE IN SELLING THE EXHIBITOR, AND IT MAKES EASIER THE JOB OF THE EXHIBITOR IN SELLING THE ULTIMATE CONSUMER - THE PICTUREGOER. A QUALITY PRODUCT, WELL ADVERTISED AND PUBLICIZED, IS AN UNBEATABLE COMBINATION. IT ALWAYS FINDS A READY MARKET. AND ALWAYS COMMANDS A PRICE COMMENSURATE WITH ITS

HITS THE CABLES !

United Artists Have Reason to Cheer . . .

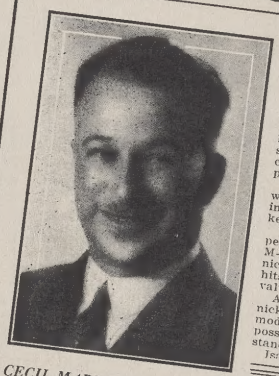
Unprecedented Press Boost For U.S. and British Product.

CRASHING into the limelight with one story after another, United Artists launches into the 1936 season with the most encouraging prospects in the company's history.

With enthusiastic conviction backed by the tangible evidence of overseas box-office success, Cecil Marks, Australian head of the organisation, emphasises the unbiassed comment which is proving the truth of his preliminary announcement that the present season would see United Artists settle into its strongest position. Both from the viewpoints of quality product and the units affiliated in contributing to the line-up.

Samuel Goldwyn's "Strike Me Pink," London Films' "Things To Come," Charles Chaplin's "Modern Times," have each set the cables humming, while to the well-founded anticipation of notable success for David O. Selznick's "Little Lord Fauntleroy" (starring Freddie Bartholomew) is added the rosy prospects of such solidly based producer units as Pickford-Lasky, Walter Wanger, Douglas Fairbanks, Criterion Films (Fairbanks, Jnr.'s London company), Reliance and Walt Disney.

'Things to Come' and a Talk with David Selznick



CECIL MARKS, head of United Artists in Australasia

CERTAINLY no company's product has been accorded such superlatives as have been lavished on U.A.'s completed and semi-finished pictures by the special film commissioner of the Sydney "Sun," Isabel Gullett, now visiting Hollywood's studios.

EDDIE CANTOR'S "Strike Me Pink" this writer classed as a comedy comparable with "Whoopee," but better. That's real praise. "Whoopee" was great, a box-office winner and an entertainment wallop—truly as grand an exhibitors' picture as ever there was!

Miss Gullett cheered Chaplin—and so has every other reviewer who has witnessed the film.

"Modern Times" is a world's certainty—it's already had more publicity than any talkie and its boosts have all been placed in the best spots. Cables, sizzling news stories and special articles have created an amazing interest in the picture and its star.

Chaplin panicked 'em abroad with his new film—Australia's interest is keyed up to an equally keen point.

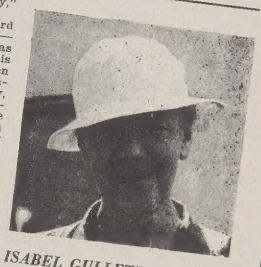
When David O. Selznick stepped over to United Artists from M-G-M exhibitors who knew Selznick's genius for creating box-office hits, appreciated to the full the value of the move to the former.

A leader among leaders, Selznick has youth on his side, knows modern cinema audiences and he possesses a phenomenal understanding of entertainment values.

Isabel Gullett, who watched him work on "Little Lord Fauntleroy," writes:

"When he talks of "Little Lord Fauntleroy" he touches wood—David Selznick is that modest, as they insist upon saying in this country. There are as few men of genius in the motion picture industry as in any other industry, but here, I think, is one. One presumes that Selznick is a Jew. He looks a Jew, a fascinating Jew, with an ugly nose and most arresting eyes. A big man, his hair is black, and has a crinkle in it, and his expression is as near benevolence as that of any man of not quite thirty can attain. For that is Selznick's age. He looks more, as might have been expected from the producer of 'David Copperfield,' 'A Tale of Two Cities' and 'Anna Karenina.' He is one of those rare men of immense affairs who has time for everything and everybody.

"Presently Mr. Selznick said: 'I have not yet seen all of to-day's rushes of 'Little Lord Fauntleroy.'



ISABEL GULLETT, of Sydney "Sun," now in Hollywood.

I wonder if it would interest you to see them with me?' Then he explained that I was not to expect too much; they would be just short scenes, and more or less in the rough.

"So we repaired to a little theatre all done in rose tones, and then and there I was satisfied that Mr. Selznick had no need to touch wood when he spoke of 'Little Lord Fauntleroy.' We saw three takes of each scenes—long shots and close shots—and I gained the impression that here was a picture with loveliness. Virginia Field sang a Tom Moore song, and sang it as these songs were once sung in drawing-rooms, giving it just the right touch of the amateur.

"'Little Lord Fauntleroy' is the first of the David Selznick Independent productions, and he is housed in the RKO-Pathe studio, quite near his old home at Metro.

"When 'Little Lord Fauntleroy' is completed David Selznick is planning 'Florence Nightingale,' and then, he says, 'I must make something modern. It will be easier, too. I spent just about two years of my life on 'Copperfield,' 'Two Cities,' and 'Anna Karenina.' It is a long time.'"

British Critics Grade Wells' Film Epic Screen Effort.

A CABLE published in the Sunday "Sun" reads: "It is doubtful whether any first view of a film in England has been so acclaimed as H. G. Wells' 'Things To Come,' which cost £250,000 and required two years to produce.

"Newspapers and public consider it unsurpassed in film history but like Chaplin's 'Modern Times,' Wells' speculations on the fate of humanity under the machine age are questioned by the more thoughtful critics.

"The 'Times' says the film is so imposing that however doubtful Wells' implied arguments may be, it cannot fail to carry the spectator away.

"'The News-Chronicle' calls it 'tremendous, awe-inspiring, challenging, imaginative, and technically magnificent,' but, viewed in the light of sheer entertainment, 'far too prolix and argumentative as a vision of the future.'

"'The Manchester Guardian' says it is a magnificent triumph of photography over the frailties of human invention. To some older members of the audience it was no less than a vindication of Jules Verne.

VALUE. IN A LARGER SENSE, THE CURRENT PRACTICE OF FEATURING MOVIE NEWS IN GENERAL AND U.A. IN PARTICULAR ON PAGE 1, REFLECTS THE KEEN EDITORIAL JUDGMENT OF MEN WHO HAVE THEIR FINGERS CONSTANTLY ON THE PULSE OF POPULAR TASTE. EDITORS HAVE A SHREWD KNOWLEDGE OF HUMAN NATURE AND MASS PSYCHOLOGY. THEY REALIZE THAT TODAY MOTION PICTURE NEWS IS THE GREATEST INTERNATIONAL COMMON DENOMINATOR OF HUMAN INTEREST. THEY ARE ALERT TO THE FACT THAT FOR EVERY READER WHO IS INTERESTED IN A STORY DEALING WITH POLITICS OR ECONOMICS OR SCIENCE, THERE ARE A THOUSAND READERS WHO TAKE AN ALMOST FANATICAL INTEREST IN THE FILMS. MILLIONS OF PEOPLE WOULD RATHER SEE MICKEY MOUSE THAN PRESIDENT ROOSEVELT. THEY WOULD RATHER HEAR CHARLIE CHAPLIN TALK THAN SENATOR BORAH OR CHIEF JUSTICE HUGHES. THE EDITOR MAY PRIVATELY DEPLORE SUCH A CIRCUMSTANCE BUT HE CANNOT PUBLICLY IGNORE IT. AS A MERCHANDISER OF NEWS, HE MUST PREPARE HIS WARES AS ATTRACTIVELY AS POSSIBLE. SO, LIKE THE FRUIT MERCHANT WHO PUTS THE BIG STRAWBERRIES AT THE TOP OF THE BOX, THE WISE EDITOR PUTS THE MOST PALATABLE NEWS ON PAGE 1.

G.J.SCHAEFER APPOINTED DOMESTIC SALES HEAD

MR. GOLDWYN PAYS TRIBUTE TO ARTHUR W. KELLY

The Board of Directors of the United Artists Corporation announced on March 2nd the appointment of George J. Schaefer as vice-president and general manager in charge of sales in the United States and Canada.

Mr. Schaefer, for many years a prominent figure in the industry, entered motion pictures more than twenty years ago, and for the past 15 years was associated with Paramount in various capacities, rising to the position of vice-president and general manager, a post he held until several months ago. His advent to United Artists was marked by his many friends in the industry at an informal dinner tendered him in the grand ballroom of the Astor Hotel in New York on March 30.

Samuel Goldwyn, in commenting on Mr. Schaefer's association with the company, said in behalf of himself and the other producer-owners: "We delayed making our final choice of a man for this position as we wanted to be sure of our selection. Primarily this is a selling job and we are convinced that Mr. Schaefer is the outstanding sales executive in the entire industry. We have signed him to a long-term contract and we are now ready, with him to head the sales, for the biggest years in United Artists history."

At the same time, Mr. Goldwyn paid a well-deserved tribute to Arthur W. Kelly, vice-president in charge of foreign sales. He said: "I want to take this opportunity of thanking Mr. Kelly, who has done a wonderful job while holding the position of sales head in this country temporarily, jumping in to fill the position while we were choosing our permanent sales head. Incidentally, to show our appreciation of Mr. Kelly's work, we have given him a new contract at an advanced figure in his job as foreign sales head."

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U.A.'S SEXTUPLETS PROVE

B.O.'S SIX BEST SELLERS

We admit that the Canadian quintuplets are cute and that Mrs. Dionne is the miracle of motherhood. But when it comes to "reel" babies, you've got to hand it to United Artists, the miracle of the picture industry!

Since January 1, United Artists has delivered to showmen throughout the world sextuplets - six box office champs that have amazed exhibitors with their money-making antics and delighted the public with their outstanding entertainment. For the remarkable records established by the sextuplets - Strike Me Pink - The Ghost Goes West - Modern Times - These Three - Little Lord Fauntleroy - Things to Come - we refer you to the previous issue and the current issue of Around the World. This evidence is the best possible proof that -

you can't have qUAlity without U.A.!

GOLDWYN ANNOUNCES RELEASING PLANS

OF UNITED ARTISTS FOR COMING YEAR

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(Note: You can tell exhibitors this is our preliminary lineup for next season. An array of producers and product that will make United Artists the most formidable distributing company on earth.)

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Thirty-five productions, the largest number in the history of United Artists, will be released by that company during the 1936-37 season, it was announced by Samuel Goldwyn, one of the owner-members of U.A.

Mr. Goldwyn's own schedule calls for eight pictures, each planned on an ambitious production scale. The Pickford-Lasky organization will make four films. Selznick International, of which David O. Selznick is president, will contribute five productions. Walter Wanger will produce four. Douglas Fairbanks will make one film, based on the life and adventures of Marco Polo. Alexander Korda will produce six. Pioneer Pictures, with John Hay Whitney as executive head, will make four films all in Technicolor. Douglas Fairbanks, Jr., entering the field as a producer in London, will contribute two. Reliance Pictures will make one, "The Last of the Mohicans." The program may be augmented by one film produced and directed by Charlie Chaplin, with Paulette Goddard as the star.

Pictures in Technicolor, according to Mr. Goldwyn, will constitute an important part of the United Artists releases next season. Besides the four to be made in color by Pioneer Pictures, at least one and possibly two films on the Goldwyn program will be in the three-tone process. David O. Selznick is preparing to film "The Garden of Allah" in color, and Walter Wanger also expects to make one Technicolor production. Alexander Korda has already announced that his production of "Revolt in the Desert," based on the exploits of Lawrence of Arabia, will be in color.

"I don't agree," Goldwyn explained, "that pictures in color must wait. I believe we are ready for them right now. We must, however, be careful of the subjects we select for color presentation. Not every picture is as yet adaptable to the new medium. Musical pictures and outdoor romances, I think, can right now be greatly enhanced through the use of the color process."

Discussing conditions in the industry generally, Goldwyn stated that the tendency is definitely in the direction of decentralization.

"The factory method of production - grinding out pictures like sausages - is on the wane," he said. "Salaried producers will soon be a thing of the past. The best production results must come from those who have their own organizations and who stand or fall by their own efforts. Every United Artists producer works for himself. He has

his own business, complete in itself, and does not have to stop to consider a far-flung organization of stockholders who may have ideas of their own. He can devote himself entirely to the task of making motion pictures. And therein lies the healthy future of the film industry. While United Artists will now distribute the pictures of more independent producers than ever before, its doors are still wide open to any individual or any group who want to produce better films."

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GOLDWYN FILM FLASHES

Elizabeth Bergner and her director-husband, Paul Czinner, have been signed to a five-year contract by Samuel Goldwyn on behalf of United Artists. The combination will make three pictures for U.A. release at the new Korda studios at Denham. The first of the trio will be Sir James Barrie's "The Boy David"; the second, George Bernard Shaw's "St. Joan"; and the third, Jack London's "Little Lady of the Big House."

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The Goldwyn program for the coming season will include the following eight pictures:

Edna Ferber's "Come and Get It," adapted by Jane Murfin, with Edward Arnold, Virginia Bruce and Francis X. Shields, which will be directed by Howard Hawks.

Sinclair Lewis' "Dodsworth," adapted by Sidney Howard, starring Walter Huston and Ruth Chatterton. It will be directed by William Wyler.

Sam and Bella Spewack's "The Princess and the Pauper," starring Miriam Hopkins.

Charles Nordhoff-James Hall's "Hurricane," adapted by W.P. Lipscomb, most of which will be filmed in the South Seas, and probably in color.

The annual Eddie Cantor production, "Pony Boy" by Harry Selby, with Parkyakarkus as Eddie's chief comic support.

"Goldwyn Follies," an international revue.

Sidney Kingsley's "Dead End," based on one of the current stage successes on Broadway. This will probably be Miriam Hopkin's second production for Goldwyn.

The final production will be a starring vehicle for Merle Oberon.

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Clifton Fadiman, well known book critic and writer, has joined the Goldwyn staff as editorial counselor in New York. His work will be in cooperation with William H. Hawkins, Jr., Goldwyn editorial assistant in New York.

"MODERN TIMES" - THE LAUGH HEARD ROUND THE WORLD

CHAPLIN FILM IS NEW ALL-TIME BOX OFFICE CHAMPION

After an absence of five years, Charlie Chaplin returned to the screen in a picture appropriately entitled, "Modern Times," and within ninety minutes proved that he was still Chaplin, the genius; still Chaplin, the ageless; still Chaplin, the comedian too funny for words; still Chaplin, the greatest box office draw in pictures.

"Modern Times" justifies the label "the laugh heard round the world" because the world premiere of the picture at the Rivoli Theatre in New York on the night of February 5 was more widely featured in the world press than any other opening in the history of the screen. There were 42 foreign correspondents on hand, representing every country in the world, every one of them an eye-witness to the riotous scenes that took place outside and inside the theatre. Competition among the news and photo syndicates covering the event was so keen, that the INS photo service rushed pictures of the opening by plane to Argentina the same night!

Since that memorable evening, "Modern Times" has skipped from one triumph to another, repeating its riotous success in every key city in the United States and in many world capitals, London, Paris, Barcelona, Madrid, Copenhagen, Warsaw, Vienna and Shanghai. It easily ranks as the box office champion of all times, having shattered every record for receipts and attendance, besides establishing new highs in sales, guarantees, etc.

In New York, "Modern Times" played six weeks at the Rivoli, surpassing every record established at this house during the eighteen years of its history. Two new large vertical electric signs spelling out the name of Charlie Chaplin were specially built for the front of the Rivoli during the picture's engagement. Production received extra publicity by reason of the fact that the drama critics, who don't usually mention films, leaving that to the screen reviewers, devoted columns of praise to it. An interesting sidelight was the fact that over 100,000 entries were received by the New York Journal which conducted a "Charlie Chaplin Characteristics Contest." WOR, radio station, polled its listeners on the question, "Should Chaplin talk?" Out of hundreds of replies received, 93 per cent said they were satisfied to have Chaplin remain silent.

The London opening at the Tivoli Theatre on Feb. 11 rivalled the New York premiere, 50 policemen being necessary to control the thousands of Chaplin fans who mobbed the box office for last-minute seats, which sold for $5 each. Among those who were <u>not</u> present was Charles Laughton, who was unable to obtain six tickets for himself and a party of guests. Francis Meynell, U.A. publicity chief, tried to get the tickets for the star by advertising for them in the London Times. He didn't get a single reply! "Modern Times" now in its 8th week at the Tivoli, is expected to stay at least three more months! The only person in London who saw the picture privately was King Edward VIII, for whom it was screened at Windsor castle. During a debate on employment in the British House of Commons, the Rev. G.S. Woods put in a plug for the Chaplin film. He said: "I think it would be a

good thing if we adjourned this meeting and went to see Modern Times. We should see the effect monotony has on Charlie Chaplin and how utterly monotonous it all is." Public interest in the gibberish song that Chaplin sings was so widespread that a London Daily Express representative sat through the picture six times in order to get the words. Here are the three verses:

La spinach or la tuko
Cigeretto toto torlo
E rusho spagaletto
Je le tu le tu le twaa

La der la ser pawnbroker
Lusern seprer how mucher
E ses confess a potcha
Ponka walla ponka waa

Senora ce le tima
Voulez vous la taxi-meter
le jonta tu la zita
Je le tu le tu le twaa

In Paris, "Modern Times" opened at the Marigny Theatre on Friday, March 13, before the most distinguished audience that the French capital has mustered in years. And just to prove that he was not superstitious, Leon Volterra, the manager of the house, charged $7 for every ticket, with no free passes to anyone. Picture is now in its fourth week, playing to a $2 top. The success of the production, which daily attracts long lineups at the box office, has led to a new racket. Speculators are peddling tickets at high prices to fans tired of standing in line!

Dual premieres in Madrid and Barcelona, staged two days apart, served to introduce "Modern Times" in Spain. The opening night's audience at the Capitol Theatre, Madrid, March 4, included the highest officials of the Spanish Republic. Cost per ticket was triple the usual admission charge. And for the first time in this country, a nationwide broadcast was put on in the lobby of the theatre and events described by a star broadcaster. The same Hollywood type of premiere was staged at the Tivoli Theatre, Barcelona, March 6, with results equally as excellent.

Reports from other Continental cities, where the Chaplin film has already opened, are not in yet, but a cable from Alexander Krisel, U.A.'s representative in China, brings tidings of the hit scored by the picture in that territory. The wire reads: "Despite bad weather and rickshaw strike compelling thousands to walk miles, Modern Times had brilliant premiere simultaneous Nanking and Metropol Theatres creating new record gross for Shanghai, breaking previous record held by City Lights."

"Modern Times" will shortly play in Moscow. As the result of a deal concluded by Mr. Kelly, the Soviet Motion Picture Industry, acting through its American agents, the Amkino Corporation, has secured the distribution rights to "Modern Times" and to "City Lights" as well. This represents the first time that any of Chaplin's sound films will be shown in the Soviet Union.

In view of the picture's magnificent record of achievement, it seems almost superfluous to mention that Charlie Chaplin in "Modern Times" was voted the best acting of the month of February by the members of the Screen Actors' Guild in Hollywood!

WALTER WANGER TO PRODUCE FOR U.A.

DISTRIBUTION DEAL IS FOR 10 YEARS

Walter Wanger, for many years one of the film industry's foremost producers, is the president of a newly formed producing unit, known as the Walter Wanger Productions, which will release its future product through United Artists. The distribution agreement is for ten years, and goes into effect as soon as Wanger completes his current contract with Paramount.

A native of San Francisco, Wanger was initiated into the theatrical field as a producer of plays in London and New York. He was for ten years general manager in charge of production for Paramount, then joined Columbia Pictures as vice-president, later became an executive producer at Metro-Goldwyn-Mayer, and lately has been an independent producer for Paramount.

Exhibitors know Wanger as the creator of such box office successes as "The Trail of the Lonesome Pine," "Mary Burns, Fugitive," "Shanghai," "Private Worlds," "The President Vanishes" and "Queen Christina." He will bring to United Artists a notable array of writing, directing and playing talent including such popular stars as Sylvia Sidney, Charles Boyer, Madeline Carroll, Joan Bennett, Henry Fonda and Frances Langford.

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TWO MORE BRITISH PRODUCERS JOIN U.A.

WILL USE NEW KORDA STUDIOS AT DENHAM

In continuation of United Artists' policy of lining up producers of international importance, Murray Silverstone, managing director of our company's activities in England and the Continent, announces the accession of two new British producing units under the releasing banner of U.A.

Contracts have been signed with Max Schach, executive producer of the newly-formed Trafalgar Films, who will make three films a year, and with Arnold Pressburger, head of British Cine-Alliance, for two productions yearly. By arrangement with Alexander Korda, both these producers will make their pictures at the new London Film studios at Denham.

Messrs. Schach and Pressburger have been outstanding figures in the film industry on the Continent for many years. The former is an ex-newspaper man who was for twelve years literary and dramatic critic on one of the most important newspapers in Berlin. In 1920 he joined Ufa first as a writer, later as an independent producer for this company. Eventually, he became the general manager of the powerful Emelka film concern - a job he held until he decided to transfer his activities to England. Pressburger is well known in Vienna, Paris, Rome and Berlin, having sponsored successful pictures in these film centers. He is credited with having discovered such artists and directors as Jan Kiepura, Luise Rainer, Lili Damita, Michael Curtiz and Willie Forst.

INTERNATIONALISM VITAL NEED IN ALL PICTURES

SAMUEL GOLDWYN TELLS FOREIGN CORRESPONDENTS

Samuel Goldwyn, noted United Artists producer, was the guest of honor at a luncheon tendered him by the Association of Foreign Press Correspondents at the Hotel Lombardy in New York on February 27.

A. Bernard Moloney, president of the Association, presided at the luncheon, which was attended by about 40 foreign correspondents representing the leading newspapers of the world and the great international news agencies. Mr. Moloney paid tribute to Mr. Goldwyn as a producer of fine pictures, and introduced him as "the motion picture industry's outstanding G-man in fighting the screen's Public Enemy No.1 - mass production."

Mr. Goldwyn told the assembled newspapermen that one of the major objectives of his trip to Europe (he sailed a few days later) was to promote the cause of internationalism in pictures. He said:

"I am going to England first and make arrangements with Alexander Korda to produce an international revue called the 'Goldwyn Follies.' Every country in the world will be represented in that picture. I expect on this trip to visit France, Vienna, Russia and wherever I see interesting personalities or beautiful girls, I will sign them for my production, so that when the finished picture is shown in foreign countries, there will be something or someone in it that will interest them locally. I have always tried to keep the foreign market in mind when making pictures. I am frank to tell you that if I could not depend on the foreign market, I would have to close up shop tomorrow."

Explaining the general lack of interest in the United States in foreign pictures, Mr. Goldwyn asserted:

"Foreign pictures have not been very successful in this country, for one reason. Not because foreign artists and writers and directors are not as great as ours. On the contrary - some of them are far superior to our American people. The trouble with foreign producers is that they make pictures from a local viewpoint only. We, on the other hand, continually worry about what will appeal to England, France, Italy, Japan, South America and other distant territories. That explains why we are careful in making pictures. We must not, we cannot, we dare not offend."

Mr. Goldwyn pointed out that United Artists, of which he is an owner-member, along with Charles Chaplin, Mary Pickford, Douglas Fairbanks and Alexander Korda, is the one company in America that is actively encouraging the making of good foreign pictures. He said:

"England is making great progress, and the man that has done more to introduce British pictures to the American public is Alexander Korda. Mr. Korda has not made much money so far from the American market, but he will. He recently sent us a picture - the best since 'Henry VIII' - called 'The Ghost Goes West.' And he has just opened another film in London, 'Things to Come,' a daring subject that will interest Americans. United Artists is also sponsoring production in France, and we hope to develop a taste for their pictures over here."

"THINGS TO COME" ASTOUNDS THE WHOLE WORLD - PREMIERES IN LONDON AND PARIS - PREVIEW IN WASHINGTON - FIRST U.S. SHOWING IN MIAMI

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Colossal Korda Masterpiece Makes Film History
Timeliness of Picture Has Profound Effect
Opens Rivoli Theatre, N.Y. April 15

Hardly had the echoes of the initial Chaplin openings died down in the world press, when like a gigantic bombshell, "Things to Come" burst upon the screen, again throwing editors into a fine frenzy of enthusiasm, again stirring up world-wide discussion, again focusing international attention upon a production released by United Artists.

The excitement attendant upon the London premiere of "Modern Times" was repeated ten days later on February 21 when Alexander Korda's mighty spectacle of H.G. Wells's "Things to Come" made its world debut at the Leicester Square Theatre before a crowded house of celebrities who had willingly paid ten dollars a ticket to be on hand for the great occasion. The unparalleled reception accorded this filmasterpiece as it came to its thrilling close left no doubt that those present realized they had just seen the crowning achievement of the modern screen - a picture destined to make not only film history but world history!

The next day the storm broke in the British press as reviewers and editorial writers vied with one another in hurling superlatives at Korda and Wells, at Menzies and Mann, at Massey and Hardwicke, at everyone and everything connected with the making of this epic. Since then, seven weeks have passed during which the film has remained a live topic of discussion, resulting in an enormous amount of publicity, which has been reflected in newspapers around the world. What is even more important is that it has settled down to a long and profitable run at the Leicester Square Theatre and looks good for at least another seven weeks!

That "Things to Come" is not only a landmark in film progress but a timely, challenging and thought-provoking contribution to human thought and international relations was forcefully emphasized by references to the picture made in the British House of Commons and the French Chamber of Deputies.

Sir Philip Sassoon, Under Secretary of the British Air Forces, said: "Doubtless, members of Parliament have seen the very striking film, 'Things to Come.' Mr. Wells has with his vivid penetrative insight seized on and illustrated two things which I believe to be profoundly true. Firstly, that there is a growing community of spirit among airmen of whatever nationality, which may ultimately exercise profound influence over world relations. Secondly, that Wings Over the World, (Mr. Wells' name for his organization of airmen) in the sense I indicated, may one day prove the greatest force for peace that mankind has yet seen."

Even before "Things to Come" opened in Paris, the Government had its attention officially called to the picture. Deputy Jean Longuet used it as an argument for France ratifying the Russian agreement during the discussion of the Franco-Soviet pact in the Chamber of Deputies. Stating he had seen the film in London, Longuet said: "'Things to Come' shows the unbelievable ruins that the next war will bring. It depicts towns destroyed by bombardments, with the inhabitants killed by tens of thousands by gas attacks, and civilization passing 20 years in misery and suffering."

Even more pointed references to the timeliness of the production were made by correspondents who covered the French premiere of "Things to Come," which took place at the new Le Paris Theatre on March 9. The drama of the occasion was well summed up by Morris Gilbert, NEA's staff writer, who wrote:

"Military occupation of the Rhineland by German troops made the opening of H.G. Wells' film, Things to Come, in Paris a gripping and significant event instead of just another cinema premiere. The audience, drawn from France's ace statesmen, people-about-town, journalists and artists, sat in tense excitement, in the most modernistic of Parisian movie theatres. There was menace in the air of Paris that night, and a sense of bewilderment. That was why the sequence showing thousands of British war planes forging steadily, furiously, eastward across an ominous sky brought cheers from strained throats."

Little wonder that "Things to Come" is doing sensational business in Paris in the second month of its indefinite engagement!

Turning our attention to the United States, where the Wells story has been nationally exploited through book, magazine and newspaper serialization, it is noteworthy that in its two-a-day showing at the State Theatre, Miami, (Florida) the picture scored a resounding success. This was the first engagement in America, but it is scheduled to open at the Rivoli Theatre in New York on April 15, with a gala premiere such as ushered in "Modern Times."

Meanwhile, a special preview of "Things to Come" was held in Washington, April 7, at the Wardman Park Theatre in the hotel of that name, which was attended by practically every notable in the nation's capital, including Ambassadors and members of the foreign legations, Cabinet dignitaries, leading figures in Congress and in Washington's political and social life, and representatives of the world press. H.G. Wells addressed this distinguished audience by transatlantic telephone from London before the screening of the picture. Raymond Massey, star of the picture; William Cameron Menzies, the director; and Ned Mann, special effects expert, were all present at the Washington showing, attendance at which was by invitation only, and not open to the general public. Massey, incidentally, was the guest of Sir Ronald Lindsay, British Ambassador to the United States, and Lady Lindsay at a reception tendered him on April 6, the day before the showing.

An item of particular interest to our foreign offices is the fact that one of the recent issues of "March of Time" contains a sequence devoted to "Things to Come." We know definitely that this particular issue will be released in Great Britain, in all Spanish-speaking territories, and in many other countries where "March of Time" has distribution. Watch out for it in your territory!

LONDON USES TELEVISION STUNT TO PROMOTE "THINGS TO COME"

Television, by pressing a button, has come to London, and a 21-year-old youth - A. Manfield - is enjoying the unique experience of being the first televised film exploiteer in history as he answers by telephone the questions of movie fans who can see his face in the "frame" of the television set. The set was installed by United Artists in Selfridge's, London's famous department store, so that shoppers could conveniently reserve seats for "Things to Come," currently playing at the Leicester Square Theatre. So that his features will "come through" more clearly, it is necessary for Manfield to make up his face like a film player and to sit in the glare of four high-powered lights. Incidentally, while the folks can see him, he can only hear them!

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IF MOVIE STAR CAN'T GO TO SCHOOL THEN SCHOOL MUST GO TO MOVIE STAR

George Breakston, 14-year-old child actor, may be an important member of the cast of the new Samuel Goldwyn production, "Come and Get It," but to the Los Angeles Board of Education, he is just a school boy subject to the schooling prescribed by the Board for all boys.

Consequently, when a camera and technical crew from the Goldwyn studios, including young Breakston, left the other day to make exteriors and background "shots" in the logging country of northern Idaho for "Come and Get It," Fletcher Clark, Los Angeles school teacher, was assigned by the School Board to be Breakston's tutor for as long as he remains away. The company will be gone about a month. They will headquarter in a camp of their own on the Pot-Latch Forest reservation 145 miles from Lewiston, Idaho.

"Come and Get It" will star Edward Arnold and Virginia Bruce under the direction of Howard Hawks. It is from the novel of the same name by Edna Ferber. Actual production isn't scheduled for another two months, but since much of the action of the picture occurs against the panorama of the Spring breaking of a giant log jam - a natural phenomenon only possible to photograph during the week of April 1 - it is necessary to send out this advance crew now.

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"GENTLEMAN" COMING TO ROXY THEATRE!

"The Amateur Gentleman," initial Criterion Films production, co-starring Douglas Fairbanks, Jr. and Elissa Landi, will make its New York bow at the Roxy Theatre on April 17.

"THESE THREE" IS SMASHING HIT

HAILED "ONE OF 10 BEST FILMS"

Having won the critics' accolade as "one of the ten best pictures of the year," Samuel Goldwyn's production of "These Three" is well on the way to establishing itself as one of the ten biggest money-makers of 1936!

The box office facts and figures are as dramatic as the story of the film. From one end of the country to the other - in key spots and subsequent runs - the picture is proving a box office bonanza of the first order.

New York, Los Angeles, Chicago and Miami, the first four key spots to show this attraction, all played to hold-over engagements. And in all four spots the second day's business upped the opening day by a substantial margin. In New York, its engagement at the Rivoli Theatre has been the most successful one in the past five years at this house, with the single exception of Charlie Chaplin in "Modern Times." Picture now in its third week there will be held over for a fourth. Indicative of the impression "These Three" has made on exhibitors is the fact that many of the big theatre circuit operators are voluntarily increasing their advertising and exploitation budgets to cash in on the extra revenue the film offers.

In our circular letter of March 19 to all foreign offices, we predicted: "These Three" will be a triple threat to every box office record in your territory. Our domestic advertising department is now using this catchline in their tradepaper ads, and we strongly urge you to feature the same headline in your local publications. Remember that in "These Three" you've got a great picture to sell, so roll up your sleeves and do a two-fisted job on this Goldwynner!

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"STRIKE ME PINK" STRIKES LONDON SWELL

GOLDWYN ARRIVES IN TIME FOR PREMIERE

Prosperity - the U.A. brand that is going over so well at the Tivoli where "Modern Times" is playing and at the Leicester Square where "Things to Come" is showing - invaded another London house on March 12, when "Strike Me Pink" took over the London Pavilion Theatre. This Cantornado of laughter and thrills struck a de luxe first-night audience in exactly the right spot - their funny bone - much to the delight and satisfaction of Samuel Goldwyn, who arrived in town just in time to attend the premiere and receive the congratulations in person.

Aided and abetted by a set of swell reviews and a publicity-exploitation campaign that made the London fans Cantor-conscious in a big way, "Strike Me Pink" has settled down to enjoy a nice long run. The Cantor comedy had the distinction - along with the Chaplin film - of being privately screened at Windsor castle for His Majesty, King Edward VIII, over a recent week-end.

UNITED ARTISTS LEADS FIGHT TO ABOLISH

"COLD STORAGE" OF FILMS IN ENGLAND

If Alexander Korda and the United Artists Corporation have their way, picturegoers in England will see their films from three to six months earlier than at present.

Main lever by which United Artists intends to cut down the six months interval between the pre-release of pictures in the (London) West End and the general release in the provinces is the deal just concluded giving U.A. a substantial interest in the big Odeon circuit, controlled by Oscar Deutsch. Mr. Deutsch controls, or will control when buildings now under construction are completed, 200 theatres. United Artists also has an interest in the houses operated by C.J. Donada, numbering about 50.

"Now that we are to have the cooperation of 250 theatres we can adopt the immediate release system," Murray Silverstone, U.A.'s managing director in England, declared.

Crediting Alexander Korda as the sponsor of the idea, Mr. Silverstone said: "A great deal of public interest is built up in a picture during its making, and this is further stimulated by the advertising, publicity and reviews it receives when shown in the West End. Six months later, when it reaches the provincial theatres, most of this publicity has been forgotten. Why should all this carefully built-up enthusiasm be wasted?

"Just now it is like telephoning a girl and saying, 'Get all dressed up - I'm taking you to the movies - six months from now.'

"United Artists intends to abolish this cold storage," continued Mr. Silverstone. "In the future all the big films we handle will go to the provincial centers immediately after the West End run - and the first picture to benefit by this new policy will be 'The Ghost Goes West.'"

Incidentally, Mr. Silverstone pointed out, one of the ultimate results of the industry's adoption of this quicker release system may be the wiping out of the double-feature program evil and the so-called "quota" picture.

"The fact that big films will be available as soon as their pre-release run in London is over will probably make those booking pictures for the leading provincial theatres hold their hands until they can get the plums," he emphasized.

"They will decline to book the numerous small films, many of them bad -- which normally they have to take to ensure making up their programs -- until such a time as the film they really want is released. In the long run this will mean more good films and fewer poor ones."

AUTO AND SONG TIEUPS AID

"RED SALUTE" IN LONDON

A national tieup for the release of the Reliance picture, "Arms and the Girl," (British title for "Red Salute") has been effected by the London exploitation department with Ford Motors, who are co-operating and are assisting local Ford dealers throughout the country in linking up with theatres when the picture is shown. Window displays will be promoted, and where possible street parades arranged. In addition, Ford Times, a publication distributed to countless Ford car owners and dealers, will, concurrent with general release, carry a full story and illustrations.

B. Feldman, the music publishers, have issued the song "I Wonder Who's Kissing Her Now," featured so successfully in the picture by Cliff Edwards (Ukelele Ike), and are going out in a big way to popularize it by radio broadcasts, dance band plugs, etc.

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STYLE-BEAUTY ANGLES PLUG

"DARK ANGEL" IN BOMBAY

Playing up the style and beauty angles afforded by Merle Oberon in the Samuel Goldwyn production, "The Dark Angel," Phyllis Makrodt, U.A. publicity chief in Bombay, working under the supervision of Mr. H.A. O'Connor, general manager, staged a comprehensive campaign for the run at the Regal Theatre.

Bang-off was a cooperative tieup with Messrs. Edsus Fabrics, leading department store, which brought a window display entirely composed of stills from the production, as well as a large cooperative ad in the local press. Other shops in Bombay displayed stills showing Merle Oberon and scenes from the production on their counters and in their windows. In addition employees handed special leaflets to all customers. Special insert cards were displayed in all buses, hotels, cafes and on roadside lamp posts. Posters of a variety of sizes were used in prominent positions in the city, and posters in the vernacular were used in the Indian Quarter.

In addition to a complete newspaper campaign which covered the leading English language dailies and the vernacular papers, 25,000 leaflets were distributed in the streets. A special arrangement with Max Factor's preparations brought a window tieup dominated by an excellent display of stills of Merle Oberon. A ballyhoo truck traversed the streets of the city during business hours displaying posters and cutouts of Merle Oberon, Fredric March and Herbert Marshall.

The opening of "The Dark Angel" was made the occasion for the annual United Artists product announcement. This was a full-page ad inserted on the day the Goldwyn film opened, with "The Dark Angel" prominently plugged.

MARLENE DIETRICH AND CHARLES BOYER WILL CO-STAR IN SELZNICK'S "GARDEN OF ALLAH"

Marlene Dietrich and Charles Boyer have been signed by David O. Selznick to co-star in his second production for United Artists release, "The Garden of Allah," the immortal classic of stage and literature by Robert Hichens. The picture, to be produced entirely in Technicolor, will be filmed at the desert locations near Yuma, Arizona, under the direction of Richard Boleslawski.

Tilly Losch, prominent dancing star of the concert stage and musical comedy, will make her screen debut in this picture. She will play the role of Irena, the fiery Arabian dancing girl. Willis Goldbeck adapted the story to the screen. W.P. Lipscomb is responsible for the screen play, and Lynn Riggs has been engaged to write the dialogue. Ernst Dryden, internationally known fashion designer, will create the costumes, and Lansing C. Holden is the art director.

Since 1904 when "The Garden of Allah" was first published as a book, more than two million copies have been sold, making it one of the best sellers of all times. In 1911 the book was adapted into play form duplicating its great success both in New York and London. Incidentally, Robert Hichens, the 72-year-old author, now lives in Luxor, Egypt, near the locale of his story.

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SELZNICK SIGNS BRITISH SOCIETY BEAUTY TO LONG-TERM CONTRACT

David O. Selznick, production chief of Selznick International Pictures, announces that he has signed Elizabeth Jenns to a long-term contract. Behind this simple announcement lies an interesting story. Three months ago Mr. Selznick was thumbing through the pages of a society magazine when he happened on the photograph of a striking beauty who had been discovered by the camera watching the international tennis matches at Wimbledon. Impressed, Selznick cabled his agents in London to learn the girl's identity.

There followed an exciting transatlantic game of hide and seek, so to speak. The persistent young producer kept after her and in the end learned she had gone to New York. The much sought young woman turned out to be Elizabeth Jenns, a well-known figure in the social world of New York, London and the Continent, member of a family of British gentle folk with a country seat in Worcestershire. She was at once placed under option and asked to come to Hollywood. Tests were made. The results were so successful that Mr. Selznick decided to sign her. She will be cast for important roles in forthcoming Selznick International productions.

PARENTS MAGAZINE MEDAL AWARDED

TO "LITTLE LORD FAUNTLEROY"

The Parents Magazine Medal, awarded annually to the screen production that most nearly represents perfect entertainment for the entire family, has been presented to David O. Selznick for his production of "Little Lord Fauntleroy." Mary Pickford, who played the role of the little lord in the first screen version of the Frances Hodgson Burnett classic a number of years ago, made the presentation to Freddie Bartholomew, who accepted the medal in behalf of Mr. Selznick. The young British star plays the title role in the new Selznick version. The presentation was made in Miss Pickford's suite at the Sherry-Netherland Hotel in New York, in the presence of George J. Hecht, publisher of Parents Magazine.

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BRONZE PLAQUE ERECTED AT WASHINGTON

CEREMONY HONORING "FAUNTLEROY" AUTHOR

A bronze plaque, presented by David O. Selznick, was erected on March 14 at 1219 I Street, Washington, D.C., the site at which Frances Hodgson Burnett wrote "Little Lord Fauntleroy." The ceremonies were attended by 2,000 persons, a large group of Boy Scouts and Girl Scouts, and a contingent of school children.

Reginald Birch, illustrator of Mrs. Burnett's book and creator of the famous figure of Little Lord Fauntleroy, was guest of honor. The principal speaker was Representative John Steven McGroarty. Others present were E.G. Kimball, principal of the school that was attended by the Burnett boys, one of whom served as the inspiration for Mrs. Burnett's famous character; Ernest C. Rick, a head of the Washington public school system; Colonel Craigie; and Will P. Kennedy, columnist of the Washington Star.

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SELZNICK HONORED BY FILM

EXPOSITION AT BRUSSELS

David O. Selznick, whose first picture as an independent producer, "Little Lord Fauntleroy," is released through United Artists, has been awarded the gold medal and certificate of honor at the International Festival of Motion Pictures at Brussels, Belgium. The award was made for his production of"David Copperfield," filmed when he was a producer for Metro-Goldwyn-Mayer. Freddie Bartholomew, who achieved a stellar position with his performance in "David Copperfield," also plays the title role in "Little Lord Fauntleroy."

"FAUNTLEROY" STARTS COLOR FAD IN WOMEN'S FASHIONS

National merchandisers consider the new color fad - "Fauntleroy Blue" - currently sweeping the country, as further proof that motion pictures set the styles in women's fashions. Extensive campaigns are being planned by leading department stores and dress shops in large cities throughout the country to push this new shade taken from clothes in the Selznick International production, "Little Lord Fauntleroy."

During the past few weeks, Bonwit Teller, one of New York's leading department stores, took a full page in the New York Times to call attention to its stock of "Fauntleroy Blue" dresses, shoes, hats and accessories. The management of the store is also devoting an entire section to displays and tieups with the picture, and confidently expects to start a new rage among its feminine customers. According to Women's Wear, the outstanding tradepaper in the dress industry, "little boy" fashions are so much a part of the spring wear that many stores have gone direct to the picture for ideas, with the result that prints and taffeta of "Fauntleroy Blue" are being widely featured.

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SELZNICK STUDIO SNAPSHOTS

Merle Oberon will be starred by Selznick International in a screen version of "Dark Victory," the Broadway stage success of a few seasons back. This will be the third film in the Selznick schedule, following "Little Lord Fauntleroy" and "The Garden of Allah."

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Edward Arnold has been signed for the stellar role in one of the forthcoming productions of Selznick International. Arnold will portray one of two famous characters in a highly colorful period of American history, the script for which is now being prepared. John Cromwell will direct the picture, as yet untitled.

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Henry Ginsberg, who has been active in the motion picture industry for the past 18 years in various executive capacities, has been appointed general manager of Selznick International.

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Lillian Deighton, formerly research expert at M-G-M, has been appointed to organize and head a research department for Selznick International.

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David O. Selznick announces that he has taken an option on the new Thomas Rourke novel, "Haven for the Gallant."

"FAUNTLEROY" SCORES BOX OFFICE BULL'S-EYE

CALLED "PERFECT PICTURE FOR WHOLE FAMILY"

After a number of tremendously successful engagements in key cities throughout the United States, including a double world premiere in Philadelphia and Miami, "Little Lord Fauntleroy," initial Selznick International production, opened in New York at the Radio City Music Hall on Thursday, April 2.

During the first hour and a half, 6,987 tickets were sold. Reserved seats in the mezzanine for Saturday were completely sold out, two days in advance! The happiest man in New York was W.G. Van Schmus, managing director of the theatre, who had been so sure of the picture's outstanding entertainment value and drawing power that he had guaranteed to play it at least two weeks.

The consensus of the New York critics was that "Fauntleroy" is the ideal type of picture for the whole family - a point strikingly emphasized by The Daily News which awarded the picture seven and one-half stars - four for children and three and one-half for adults. But Variety summed it up for the trade in one sentence - "A box office knockout in the first round!"

With this, his first film as an independent producer for United Artists, David O. Selznick solidifies his premier position in the industry, which hailed him last year as the best producer in the business!

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NATIONAL MICKEY MERCHANDISING

TIEUP EFFECTED IN AUSTRALIA

The latest tribute to the popularity and advertising value of Mickey Mouse is reported by Cecil Marks, general manager in Australasia, who reveals details of a national Mickey Mouse merchandising hookup with one of the biggest manufacturers in Australia, the Pick-Me-Up Condiment Company, makers of baked beans, spaghetti and soup. The tieup was arranged by John Sands, Ltd., local representatives of the Walt Disney Enterprises. Concern has been licensed to use Mickey Mouse as the trademark for all their products, which is distributed in thousands of grocery and other retail stores throughout the country.

Sale of the products will be closely tied up with the exploitation of the Mickey Mouse films, via a comprehensive advertising campaign in leading newspapers and national radio broadcasts, as well as local tieups between theatres and stores through the use of special accessories. Announcement of the tieup, which went into effect March 2, was made by P-M-U officials at a huge sales meeting in Australia Hall, Sydney, attended by several hundred retailers, distributors and salesmen, at which a program of five Disney subjects were screened. Hal Andrews, representing Mr. Marks, promised the hearty cooperation of United Artists, but the "hero" of the occasion was none other than Bill Lyons, U.A. publicity chief, who handled the entire affair in his usual big-league showmanship style. Congratulations to all concerned!

INTERNATIONAL CELEBRATIONS MARK

DONALD DUCK'S FIRST ANNIVERSARY

An idea that started out as a "gag," achieved international fame and will probably wind up as one of the major exploitation stunts of 1936! That about sums up Donald Duck's first birthday, which was scheduled for celebration the world over on Friday, March 13, in recognition of Donald's enormous popularity.

Incidentally, the remarkable way in which Donald has captured public favor was illustrated some months ago in an article that appeared in a well known London magazine. Reviewing the outstanding world personalities of 1935, the writer paid his respects to President Roosevelt, Anthony Eden, Mussolini, Hitler and others, but concluded with the prophetic statement that "1935 will probably go down in history as the year in which Donald Duck loomed so magnificently on the screen horizon."

As this is written the latter part of March, it is too early to report on the campaigns which undoubtedly featured Donald's anniversary in many foreign territories, but judging by the nationwide interest stirred up in the United States, and by the reaction to the birthday stunts promoted by the foreign publicity department at Home Office, the occasion, both from an exploitation angle as well as a box office standpoint, was an unqualified success.

Over here the anniversary was marked by special showings in theatres of those Mickey Mouse and Silly Symphony films in which Donald appears ("Orphans' Picnic," the newest Mickey-Donald film, played the Radio City Music Hall and Centre Theatre in New York simultaneously); radio broadcasts; merchandising tieups with manufacturers of Donald Duck products; and numerous birthday parties, including a gala Hollywood celebration at the Walt Disney studios.

The foreign publicity department at Home Office paved the way in foreign territories with advance publicity planted through the foreign correspondents in New York, its extensive direct-mailing list (the entire bulletin No. 74 of Behind the Screen in Hollywood was devoted to Donald's birthday) and through two international tieups. The first with the British United Press resulted in the simultaneous release of a special Donald Duck interview in British newspapers on March 13. The second tieup was with station W2XAF, the General Electric station at Schenectady, N.Y., which broadcast a 15-minute radio salute to Donald Duck by short wave to South America. This tribute consisted of a brief biographical review of Donald's career, plus an electrical transcription of some of the popular Disney musical selections.

Friday the 13th is popularly considered an unlucky day, but for those theatres that cashed in on Donald Duck's birthday, it proved to be a mighty lucky day indeed.

Remember that Donald has publicly announced his intention to celebrate his birthday every time a Friday the 13th comes along, so you will have a second chance this year to reap another harvest of Donald Duck publicity on Friday, November 13. Make a note of that date right now!

DISNEY WINS ACADEMY AWARD FOR BEST CARTOON FOR FOURTH SUCCESSIVE YEAR

The Academy of Motion Picture Arts and Sciences at its annual dinner on March 5 at the Biltmore Hotel in Hollywood, voted Walt Disney the award of merit for having produced the outstanding cartoon of 1935 - "Three Orphan Kittens" - a Silly Symphony in Technicolor. This is the fourth successive year that the creator of the Mickey Mouse and Silly Symphony films, released through United Artists, has captured the "best cartoon" honors. In 1932 he won with "Flowers and Trees." In 1933 he won with "Three Little Pigs." In 1934 he won with "The Tortoise and the Hare."

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DISNEY DEAL WITH UNITED ARTISTS INCLUDES 4TH SERIES OF PICTURES

Walt Disney's distribution contract with United Artists does not expire until Disney has delivered to the company his final picture of the 4th series of Mickey Mouse and Silly Symphony films, none of which have yet been made. For release in the United States, for example, United Artists has yet to receive from Disney 22 subjects.

Commenting on the premature announcement that Disney had signed a new agreement with R.K.O., Arthur W. Kelly, vice-president in charge of U.A.'s foreign sales said: "Until Disney has delivered his final picture to United Artists, no other company may distribute his product. United Artists, however, will continue to distribute all the Disney pictures now in release including the 3rd and 4th series. On the basis of past production, it is doubtful whether Disney will deliver to us the last film of the 4th series much before February, 1937."

Note: Please send in to the Home Office copies of any tradepaper announcements of the deal with Disney released by R.K.O. in your territory. Also copies of your announcement advising exhibitors of the true facts in the case.

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DISNEY IN TALENT QUEST FOR ANIMATORS ON NEW PICTURES

Walt Disney, creator of the Mickey Mouse and the Silly Symphony productions, has instituted a search for talent to be used on his forthcoming pictures. The quest is being made for a group of trained artists whose talents can be diverted to the animated cartoon. The candidates will be required to have not only drawing experience, but an ability to create ideas, make layouts, and work with colors. The search is now being conducted by Carter Ludlow, George Drake and Don Graham, executives of the Walt Disney Studios who have arrived in New York for a two-month stay during which they will interview prospective Disney animators.

"MICKEY MOUSE WEEKLY"

MAKES DEBUT IN LONDON

Spurred by the success of a similar publication in the United States, a London publisher created a new sensation in film circles over there on February 7 by putting on the newsstands the first issue of a new Mickey Mouse Weekly. William B. Levy is the publisher of the magazine, which regularly contains 12 large pages of rich photogravure, of which four pages are in full color. There are pages of pictures, serials and stories similar in appeal to the content of the United States monthly, Mickey Mouse Magazine, which is published in New York. A full section is devoted to Mickey Mouse Club news, and readers, club officials and exhibitors are asked to send in reports of their local clubs.

The sponsor, who was granted a license by George Kamen, general manager of the Walt Disney Enterprises in England, is putting a complete merchandising campaign in back of his periodical, hooking it up directly with the exhibitor and the thousands of Mickey Mouse fans here. Bang-off on the campaign was a generous spread of display advertisements in the London national dailies. In addition, publicity contests ran in the Daily Herald, The People, John Bull and other popular publications.

A free trailer made by National Screen Service, in which the Mickey Mouse Weekly is cooperatively plugged with the Walt Disney productions, is available to all exhibitors who book the Mickeys and Sillies. The trailer shows Mickey as host introducing Minnie, Pluto, and Donald Duck in scenes from favorite earlier films. Cooperative three-sheets are also available for tying up the theatre program with the periodical.

Typical of the trade press comment on the Mickey Mouse Weekly is this from the Kinematograph Weekly: "Here is an opportunity that gives endless scope for enthusiastic showmen. Among all the stars of the screen there is none to rival Mickey for popularity, and this new weekly, all his very own, will be the brightest achievement in lighter journalism for years. Those kinemas throughout the country which already possess their Mickey Mouse Clubs may well regard Mickey Mouse Weekly as their official journal."

****

SPECIAL EXTRA!

"Mickey's Polo Team" is proving a greater sensation than "Three Little Pigs." It deserves intensive advance plugging, extended playing time and increased film rentals! And the next Silly Symphony will be another Disney knockout! It's "Three Little Wolves," starring the Big Bad Wolf, his off-spring and the three little pigs!

SCREEN NOTES

Randolph Scott has been signed to play "Hawkeye," the stellar role in the forthcoming Reliance production, "The Last of the Mohicans," which Edward Small is making for United Artists release.

******

Douglas Fairbanks, Jr., has acquired the screen rights to an original story by Adela Rogers St. John, tentatively titled, "Turn Back the Clock," in which he will star for Criterion Films in London.

******

Dolores Del Rio has been signed by Criterion Films to appear in a new production entitled, "To You My Life," which was adapted by Zoe Akins from a French story originally called, "Accused, Arise." It will be directed by Thornton Freeland.

******

With "One Rainy Afternoon" completed, Pickford-Lasky are preparing to launch their second production, "The Gay Desperado," an original story by Leo Birinski, starring Nino Martini, opera and radio star. Wallace Smith will do the screen play for the production - a new type of musical laid in Mexico - which will be directed by Rouben Mamoulian. Martini will sing two songs in the film, "Tonight, Lover, Tonight," by Jack Stern and Harry Tobias, and "The World Is Mine Tonight," by Holt Marvell and George Posford.

******

Sam Kaufman, one of Hollywood's foremost make-up artists, has been engaged to handle the make-up for Selznick's Technicolor production, "The Garden of Allah." He has acted in a similar capacity for every color feature made in recent years, including "Becky Sharp" and "Trail of the Lonesome Pine."

******

Three sons of fathers famous in the world of music and belles lettres are now employed by Selznick International. One is Feodor Chaliapin Jr., son of the famed Russian singer, who is assistant to Lillian Leighton in the research department. The second is Ring Lardner, Jr., whose father was a famous newspaper writer and humorist. Young Lardner is in the publicity department. The third is Harry Leon Wilson, Jr., whose father is a noted novelist. The youth is one of the aides to Val Lewton, head of the story department.

******

Alexander Korda announces that he is postponing the production of "Cyrano." Instead, Charles Laughton will star in a modern story written specially for him by Frederick Lonsdale, in which he will have the part of a hotel manager. Twelve of the famous Goldwyn Girls will appear in this production by arrangement with Mr. Goldwyn.

SCREEN NOTES

A contract has been signed with Victor Saville, who is to make two films a year at the new Korda studios at Denham for U.A. release. Mr. Saville is forming his own company in connection with the venture.

*****

Rene Clair, director of "The Ghost Goes West" will direct two more films in London for Alexander Korda.

*****

Samuel Goldwyn has signed John Balderston to prepare an original screen play that will star Merle Oberon. The new film will be titled "Covenant With Death." Balderston will be remembered as the author of "Berkeley Square",a highly successful work both as a stage play and a motion picture.

*****

Jules Furthman, one of the screen's foremost scenario writers, will do the screen play of "Come and Get It" for Samuel Goldwyn.

*****

The first Erich Pommer production to be made in London for U.A. release will be "Elizabeth of England" with Flora Robson in the title role. Laurence Olivier will play an English nobleman in her service. This will not be a strictly historical film, although the climax will be the destruction of the Armada. The story by A.E.W. Mason has been adapted by Ferdinand Bruckner, author of the famous play on Elizabeth. The scenario will be written by Gilbert Wakefield. William K. Howard will direct the film. The second Pommer production will be "Knight Without Armor," an adaptation of James Hilton's book, starring Robert Donat and Merle Oberon. The background of the story is Soviet Russia.

*****

According to a contract made with Capitol Film Corporation of London, United Artists will distribute in certain territories (mostly non-English-speaking) a series of five pictures as follows: "When Knights Were Bold" with Jack Buchanan; "The Marriage of Corbal" with Nils Asther; "Love in Exile" with Clive Brook and Helen Vinson; "Mademoiselle Docteur" with Dita Parlo; "Milestones" with Ann Harding.

****

CHAPLIN HONORED BY LEAGUE OF NATIONS

Charlie Chaplin has been notified by the motion picture division of the League of Nations that he has been awarded its gold medal in recognition of his activities as an international screen figure. The notification read: "The C.I.D.A.L.C. Committee is an institution organized by 53 nations officially represented in the committee and is particularly happy and proud to thus honor the greatest personality of the art of the cinema, and to express by this award the admiration that the committee has for you."

PURELY PERSONAL

Arthur W. Kelly, vice-president in charge of foreign sales, left March 14 for a tour of the company's offices in Mexico, Havana, Panama and Central America. He will be gone about a month.

*****

Walter Gould, division manager for Latin-America, has returned to the Home Office after an 8-month trip, during which he covered every U.A. office under his supervision, not once but several times. Happily recovered from a recent illness, Walter is again full of vim, vigor and vitality, though noticeably thinner, which only adds to his dashing, man-about-town appearance - an appearance he has just enhanced with a brand new suit that is really a super-special!

*****

The Editor wishes to welcome officially into our foreign family Miss Hilda Llodio, who has been assigned by Mr. Kelly to our Havana office as assistant to Henry Weiner, manager. Miss Llodio combines a charming personality with a broad knowledge of the film business gained during many years of service in various Latin-American capitals.

*****

The Home Office had the pleasure of cordially welcoming Mario Luporini, U.A.'s dynamic distributor-representative in Italy, who spent six weeks in New York and Hollywood, before he sailed on the Champlain March 27 for his headquarters in Rome with a brief stopover in London. We have had many occasions to call public attention to Mario's activities in his territory, because he is easily one of the ace showmen in our organization. What isn't generally known - unless you have met him - is that he looks like a distinguished ambassador - affable, cosmopolitan, the essence of suavity and diplomacy. Plus a delightful sense of humor. Incidentally, few foreign visitors have been so liberally quoted in the American tradepapers. That's because he not only possesses a thorough knowledge of the complexities of the Italian market, but he also has the happy faculty of being able to clarify them in easily understood terms. Our hat is off to Mario Luporini - a swell guy!

*****

Samuel Goldwyn, accompanied by Mrs. Goldwyn (the former Frances Howard of stage and screen fame) and their nine-year-old son, Samuel, Jr., sailed for London aboard the Berengaria,March 4. This is Mr. Goldwyn's annual trip and he will follow his usual custom of seeing the plays, interviewing talent and investigating the literary field for possible screen material. His plans also call for a brief visit to the Continent before he returns to the United States in about six weeks..

*****

PURELY PERSONAL

Before Mr. Goldwyn sailed for Europe, he revealed a little human interest story in connection with "Hurricane," one of his forthcoming productions, the story of which appeared serially in the Saturday Evening Post. According to the producer, the editors of the Post recently received the following letter:- "I am going to leave next week and where I am going I cannot get the Post. I am very much interested in the story, 'Hurricane,' and I will appreciate it very much if you could send me proofs so that I can finish it before I go." The letter was handwritten, dated Jan.8, and signed Miller F. Clark. The Post sent him proofs of the last installments of "Hurricane." On Jan. 12, Clark died in the electric chair of Charlestown State prison for murder!

****

Mary Pickford has just returned to Hollywood after spending two weeks in New York discussing with U.A. officials plans for the world premiere of "One Rainy Afternoon," first Pickford-Lasky film.

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Charlie Chaplin, accompanied by Paulette Goddard and her mother, sailed aboard the President Coolidge from Hollywood on Feb. 17, for an extended vacation in the Far East.

****

Dolores Del Rio sailed for London aboard the Aquitania March 27, to assume the stellar role in the new Criterion Films production, "To You My Life." This is her first trip abroad in some time, and she will supplement her screen work with an extended visit to the Continent. She was accompanied by her husband, Cedric Gibbons, well known Hollywood art director.

****

Douglas Fairbanks, Jr., after a two-months business visit to New York and Hollywood, returned to London aboard the Berengaria March 18. He was accompanied by Adela Rogers St. John, author of "Turn Back the Clock," which young Fairbanks will produce for Criterion Films and in which he will play the star role. On his arrival from abroad, Fairbanks was welcomed by the New York and foreign press at a reception held in the Penthouse Suite of the St. Regis Hotel on Feb. 11, marking his advent into the motion picture field as an actor-producer.

****

Freddie Bartholomew, young star of "Little Lord Fauntleroy," returned to Hollywood March 11 after a three-weeks visit in New York, during which he broadcast several times over a nation-wide radio hook-up in behalf of the production. He was accompanied by his aunt, Miss Millicent Bartholomew.

****

PURELY PERSONAL

William Cameron Menzies arrived in New York, March 4, aboard the Bremen from London where he spent two years directing "Things to Come." Menzies, who brought a print of the picture with him, was accompanied by Ned Mann, special effects expert on the production.

*****

Miriam Hopkins sailed aboard the Paris from New York March 21, for a brief vacation in the Continent.

*****

William Wyler and Lillian Hellman, director and author of "These Three," and Omar Kiam, fashion stylist for Samuel Goldwyn productions, spent a brief vacation in New York. (Note: since Kiam's name is always commented upon, you may be interested to know that he is an American, that Kiam is his real name, Alexander his first name, and Omar a nickname dating from schooldays.)

****

HOMES OF FILM STARS FEATURE OF 1936 LONDON EXHIBITION

Movie fans are being catered to in this year's Ideal Homes Exhibition, sponsored by the London Daily Mail, which started at Olympia Hall in March. About 60,000 square feet of space are devoted to a feature entitled, "Home of the Film Stars," in which rooms from the homes of leading celebrities of the screen are reproduced and furnished in full scale and in authentic detail.

Hollywood and British stars who are represented include Eddie Cantor, Merle Oberon, Raymond Massey, Margaretta Scott, Ronald Colman, Clark Gable, Shirley Temple, Mae West, Norma Shearer, Claudette Colbert, Grace Moore, Jean Harlow, Constance Bennett, William Powell, Robert Montgomery, John Boles, Clive Brook, Leslie Banks, Jessie Matthews and Diana Napier.

Supporting this feature is "Things to Come," an exhibit assembled from the scenes and properties of the H.G. Wells film. Here are seen foretastes of the furnishing of that world of the future into which the author has projected his imagination compared with the furnishings of the past and the present.

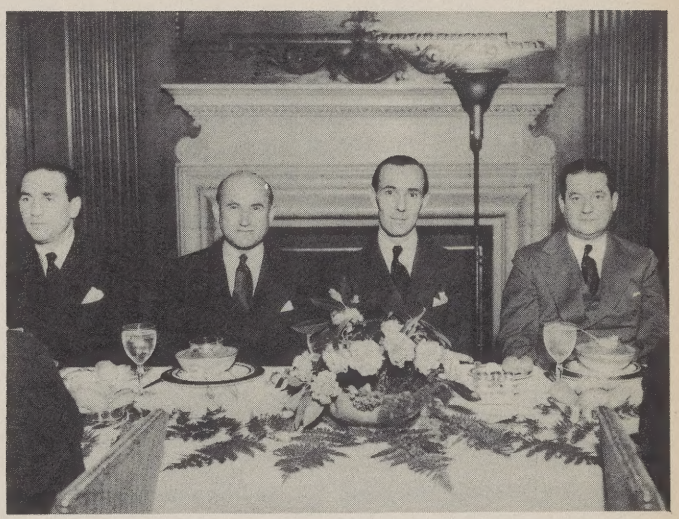
****

KORDA FILM FOR POSTERITY!

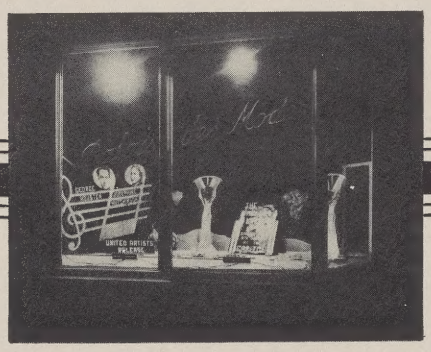
A print of Alexander Korda's production of H.G. Wells' "Things to Come" has been presented to the National Film Library in London for preservation. We wonder what the people in 2036 will think of this picture!

OVERSEAS MERCHANDISING

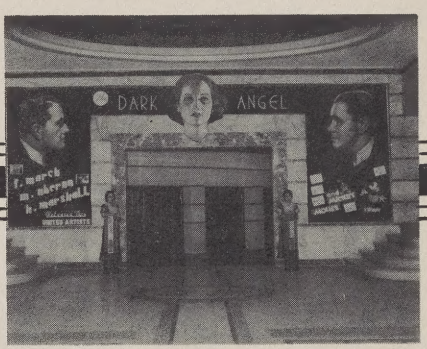
UNUSUAL BALLYHOO FOR "MILLIONS"



U. S. CORRESPONDENTS HAIL GOLDWYN



FINE PLUG FOR "MELODY"



POSTER CUTOUTS IN LOBBY

"SPLENDOR" STYLES TO THE FORE

EDDIE CANTOR FILLS THE HOUSE

ABOVE, TOP TO BOTTOM -

PORTUGAL - THIS LARGE MODERNISTIC TRUCK CUTOUT OF EDDIE CANTOR AND THE GOLDWYN GIRLS IN "KID MILLIONS" BROUGHT BUSINESS IN LISBON.

STRAITS SETTLEMENTS - THIS FASHION WINDOW DISPLAY AT THE PALAIS DES MODES, SINGAPORE, AROUSED PRESS COMMENT. IT TIED UP WITH THE SHOWING OF "MELODY LINGERS ON" AT THE CAPITOL.

ENGLAND - PHOTOGRAPHIC CUTOUTS OF THE STARS FEATURE THIS TIE-UP WITH BLAIN, LTD., FOR THE LONDON PAVILION'S PREMIERE OF "SPLENDOR". NOTE GENEROUS PICTURE-PLUG AT THE RIGHT, FOREGROUND.

ABOVE, TOP TO BOTTOM -

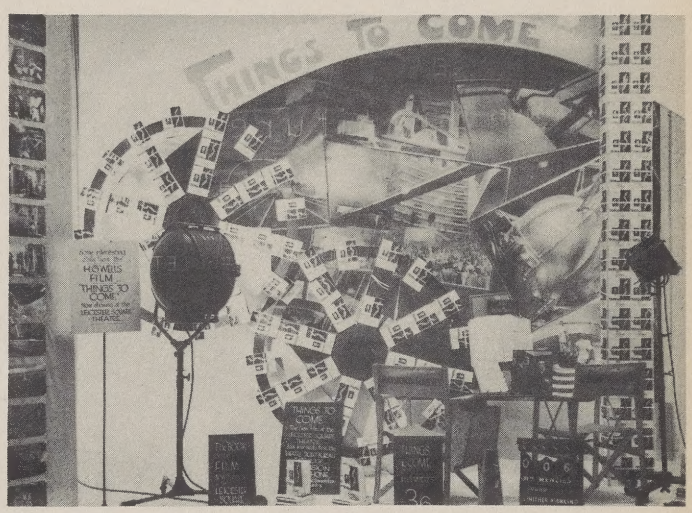
UNITED STATES - NEW YORK'S FOREIGN PRESS CORRESPONDENTS HONOR SAMUEL GOLDWYN AT LUNCH PRIOR TO HIS TRIP TO LONDON. LEFT TO RIGHT, SIDNEY BERNSTEIN, LONDON CIRCUIT OWNER; SAMUEL GOLDWYN; A. BERNARD MOLONEY, REUTERS' NEW YORK CHIEF AND PRESIDENT OF THE PRESS GROUP; AND ARTHUR W. KELLY, U.A. VICE-PRESIDENT.

PHILIPPINE ISLANDS - EFFECTIVE LOBBY DISPLAY FOR "DARK ANGEL" AT THE STATE THEATER, MANILA.

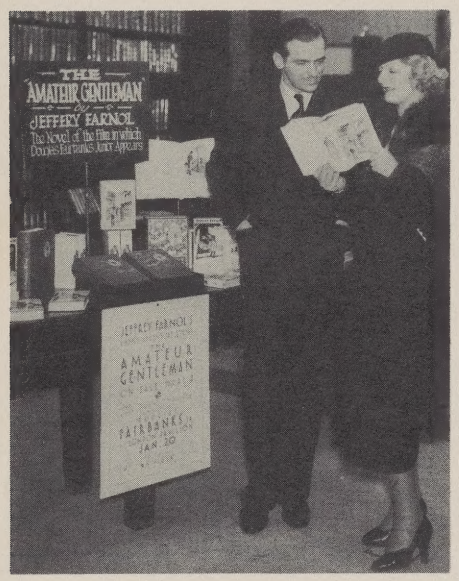
SPAIN - AMUSING POSES OF EDDIE CANTOR DOMINATE THIS "KID MILLIONS" FRONT SET-UP AT THE CAPITOL, MADRID.

ALL AROUND LONDON TOWN

NEON DISPLAYS ABLAZE FOR CHAPLIN



"ON-THE-SET" CONCEPTION IN STORE



DOUG JR., PLUGS OWN FILM

TOP LEFT - CROWD-STOPPING ELECTRICAL DISPLAY! THIS SPECTACULAR FRONT AT THE TIVOLI THEATRE ON "MODERN TIMES" REVEALS AN OUTLINE FIGURE OF CHAPLIN, IN CHARACTERISTIC POSE, ON ONE SIDE AND AN ACTION SHOT OF THE STAR IN A SCENE FROM THE FACTORY SEQUENCE ON THE OTHER SIDE.

TOP RIGHT - SELFRIDGE'S, THE WORLD-FAMOUS DEPARTMENT STORE, DEVOTED A FULL WINDOW ON THE MAIN OXFORD STREET TO A STRIKING DISPLAY FOR "THINGS TO COME", COMPRISING A BACKGROUND OF ENLARGEMENTS, SCENE STILLS, THE H. G. WELLS BOOKS, ORIGINAL MANUSCRIPTS, AND STUDIO EQUIPMENT. THE TWO WHEELS REVOLVED IN OPPOSITE DIRECTIONS AND WITH AMBER AND DAYLIGHT LAMPS AS ILLUMINATION, THE WINDOW ATTRACTED LARGE CROWDS DAILY.

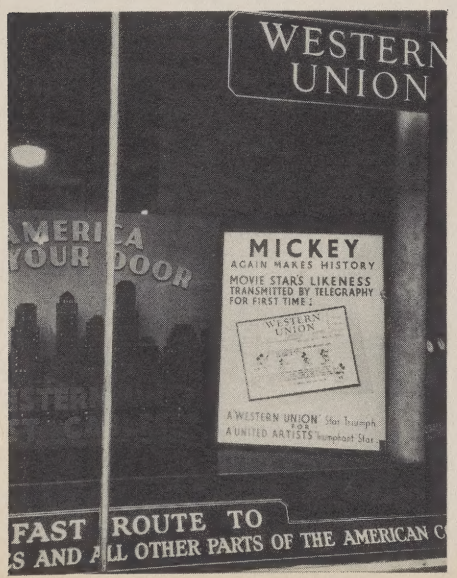
LEFT - GLORIA, THE FAMOUS LONDON MANNEQUIN, SHOWS A COPY OF "THE AMATEUR GENTLEMAN" BOOK TO DOUGLAS FAIRBANKS,JR., WHEN HE VISITED SELFRIDGE'S BOOK DEPARTMENT JUST PRIOR TO THE WORLD PREMIERE OF HIS PICTURE AT THE LONDON PAVILION. THIS PHOTO WAS ENLARGED AND SUBSEQUENTLY USED IN A BIG WINDOW DISPLAY AT SELFRIDGE'S.

RIGHT - BIRD & STOREY LTD., CHEMISTS, AT NO. 1 MARBLE ARCH (ONE OF THE MOST FAMOUS ADDRESSES IN THE WORLD) CARRIED A BIG WINDOW DISPLAY FOR THE KORDA MASTERPIECE "THE GHOST GOES WEST" DURING ITS PREMIERE RUN AT THE LEICESTER SQUARE THEATER. A COLORED PHOTOGRAPHIC ENLARGEMENT OF JEAN PARKER IN THE SHAPE OF A CUTOUT SURMOUNTED A MOST ATTRACTIVE DISPLAY OF STILLS, COSMETICS, ETC., AND GREAT CROWDS WERE ATTRACTED DURING THE CHRISTMAS SHOPPING SEASON.

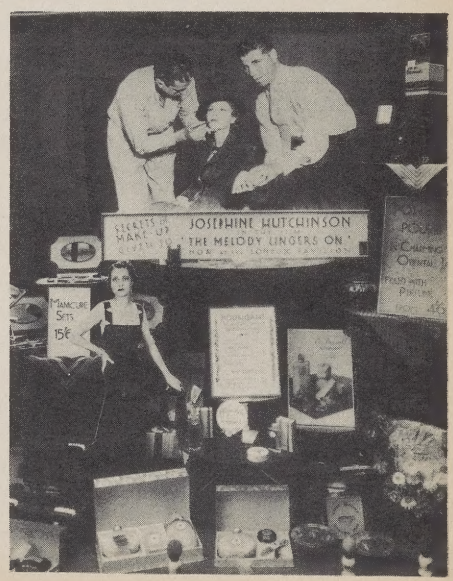
BELOW LEFT - DISPLAY PANEL IN THE WINDOW OF THE WESTERN UNION BRANCH AT WARDOUR STREET, LONDON, W.1. PUBLICIZING MICKEY MOUSE AS BEING THE FIRST MOVIE STAR TO BE FLASHED OVER WESTERN UNION'S TELEGRAPHIC TRANSMISSION SERVICE, AND AT THE SAME TIME DISPLAYING BIRTHDAY GREETINGS TO WALT DISNEY, CREATOR OF MICKEY MOUSE AND THE SILLY SYMPHONIES.

BELOW RIGHT - A SPECIAL WINDOW DISPLAY WAS SECURED AT BIRD & STOREY, LTD., FOR "THE MELODY LINGERS ON" WHEN THAT PICTURE HAD ITS PREMIERE RUN AT THE LONDON PAVILION. AN APPROPRIATE PUBLICITY STILL WAS ENLARGED, TOGETHER WITH ANOTHER FULL SIZE CUTOUT, AND THESE TOGETHER WITH A HIGH-CLASS COSMETICS DISPLAY, MADE A PARTICULARLY PLEASING WINDOW SHOW THROUGHOUT THE CHRISTMAS SEASON.

"THE GHOST" GOES TIE-UP



MICKEY LEADS OVER WIRES



COSMETICS PLUG "MELODY"

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